

United States Department of the Interior
Heritage Conservation and Recreation Service

National Register of Historic Places
Inventory—Nomination Form

For HCRS use only

received AUG 13 1980

date entered AUG 12 1980

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Pittsfield Center Historic District

and/or common same

2. Location

NH 02 and NH 109

Includes the central business district and a portion of the Community Development Program
street & number Target Area. (see continuation sheet) not for publication

city, town Pittsfield vicinity of congressional district

state New Hampshire 03263 code 33 county Merrimac code 013

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private (multiple)	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input checked="" type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input checked="" type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Multiple ownership (see continuation sheet)

street & number

city, town vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Merrimac County Register of Deeds

street & number 163 North Main Street

city, town Concord state N.H. 03301

6. Representation in Existing Surveys

Pittsfield Center Historic District
title Architectural Survey

has this property been determined eligible? yes no

date May/June 1980 federal state county local

depository for survey records Pittsfield Community Development Program Office

city, town 58 Main Street/Pittsfield state N.H. 03263

7. Description

Condition excellent good fair**Check one** unaltered altered deteriorated ruins unexposed**Check one** original site moved

date _____

Describe the present and original (if known) physical appearance

Pittsfield is located in the heart of the Suncook River Valley approximately 18 miles northeast of Concord, the State Capitol of New Hampshire. The town was incorporated on March 27, 1782 and named in honor of William Pitt, Earl of Chatham who had shortly before delivered a pro-colony address before the English Parliament. Located at the junction of present Routes 28 and 107, the town's bountiful water power, fertile agricultural land and timber resources helped stimulate growth from the earliest settlement. The population in 1980 is approximately 2800 although the community retains a distinct 19th century character in density and scale.

There are 127 buildings and sites in the Pittsfield Center Historic District of historic or architectural significance including a cotton mill, three churches, two engineering structures and an array of late 19th century commercial buildings. The historic district encompasses the central business core and the adjacent neighborhoods which, because of the mixed use character of the area, provides a diversity of architectural scale, color and activity. Within the perimeter of this area is also found the greatest concentration of unaltered buildings or those on their original site in Pittsfield Center.

The most striking aspect of the historic district is its intactness: there are few gaps within the streetscapes and architectural fabric of the area. The compactness of settlement and the tight interface between commercial and residential buildings are compatibly interwoven and well maintained even in the absence of a land use ordinance. The density and plan of the Pittsfield Center Historic District are in large part influenced by the Suncook River, which meanders through the town on a northeast - southwest axis and forms a nearly square oxbow in the center, surrounding the historic district on three sides. Factory Hill, as the western portion of the district is known, is actually a promontory above the river channel which extends southeasterly along a ridge for approximately one-half mile gradually descending beyond the Pittsfield Town Hall.

The drama of the Pittsfield Center Historic District's architecture is enhanced by the uneven topography and hilly terrain of the area. Elevations within the historic district vary from 510' on the bluff at No. 29 Main Street to 480' on the river terrace in Depot Square. Rapid differentiation in elevations within the historic district contribute to the diversity and interest of many of the homes and commercial blocks situated here. The partial riverine perimeter of the district is visible from both Washington Square and Oak Street. The visual performance of the area is supplemented with mature hardwood shade trees lining many streets and lots and a collection of roof planes and ventilators from the High Victorian period which accentuate the town's rugged topography.

Heroic statuary, granite curbing, hitching posts and a decorative cast iron fence contribute other pedestrian amenities in the district.

A description of the cultural features of the Pittsfield Center Historic District begins at the James Joy Cotton Mill (1827) at the foot of Main Street, the lowest elevation in the district. Constructed of salmon-colored brick and rising a full four stories above the bank of the Suncook River, the mill is parallel in plan to the stream and is articulated with a 90' tall square brick smokestack. Other, smaller buildings of both brick and frame construction are appended to the original mill building to form an industrial complex which is both architecturally significant and visually interesting.

(see continuation sheets)

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input checked="" type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input checked="" type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input checked="" type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input checked="" type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800–1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input checked="" type="checkbox"/> industry	<input checked="" type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates

Builder/Architect

Statement of Significance (in one paragraph)

The Pittsfield Center Historic District is characterized by a wide diversity of both cultural and natural environmental resources whose development and integration span two centuries of community growth and architectural style. Expressing the town's industrial heritage is the second oldest mill in New Hampshire, built in 1827, still operating. Adjacent to the mill, an 1883 stone dam and c1930 stone arch bridge add to the diversity of the district's resources. Among the architectural highlights are the French Second Empire style mansion of former New Hampshire governor Hiram A. Tuttle, and four buildings designed by William Butterfield, a Manchester, New Hampshire architect of statewide acclaim in the late nineteenth century. The commercial districts along Main Street and Depot Street contain a number of Stick Style commercial blocks, particularly significant because their storefronts have escaped alteration. Pittsfield's built environment is complemented by an overall aesthetic ambience created by mature maple and elm trees, especially in Dustin Park which is the central focus of Main Street. The architectural and landscape elements blend comfortably together within a town center notable for both its architectural intactness and visual integrity.

Pittsfield's history is divided into three distinct phases, each represented by architectural and historic components within the district. The earliest period centers around the development of the town center and the efforts of John Cram, who, in 1770, enticed by the town proprietors built a dam and sawmill on the Suncook River. His house, now incorporated into the Washington House, was the first frame building constructed with lumber from the sawmill. Built in 1770 on the crest of Factory Hill at the western end of Main Street, Cram's house became the nucleus of what would become the present day town center.

The Congregational meetinghouse, erected approximately ½ mile to the east in 1789 established the eastern terminus of the town center. Its location also determined the course of Main Street, laid out that year between the church and Cram's mill. Originally, the meetinghouse approximated the design and dimensions of the meetinghouse in Hampton Falls, New Hampshire, the native home of the early town residents. Sold to the town for use as the town hall in 1841, the building was enlarged in 1881, when addition of a Mansard roof created its present Second Empire appearance. Today, the Washington House and the Town Hall still serve as the endpoints of the town's civic and commercial district.

The Congregational Cemetery, the original churchyard, is located behind the Town Hall. The burial place of nearly all the prominent eighteenth and nineteenth century citizens, it relates to the historic context of the district. A coursed stone wall partially encircles both the Town Hall and the cemetery, emphasizing the historic relationship between the two sites. The original, now mature maple trees in the cemetery are major natural amenities of the district.

By the beginning of the nineteenth century, the road through Pittsfield was part of the main transportation route through the area. The presence of Cram's mill and at

(see continuation sheets)

9. Major Bibliographical References

(see continuation sheet)

10. Geographical Data

NOT RECORDED
NOT RECORDED
NOT RECORDED

Acreage of nominated property 45 + acres

Quadrangle name Gilmanton

Quadrangle scale 7.5' series

UMT References

A	<input type="text"/>	<input type="text"/>	<input type="text"/>
	Zone	Easting	Northing
C	<input type="text"/>	<input type="text"/>	<input type="text"/>
E	<input type="text"/>	<input type="text"/>	<input type="text"/>
G	<input type="text"/>	<input type="text"/>	<input type="text"/>

B	<input type="text"/>	<input type="text"/>	<input type="text"/>
	Zone	Easting	Northing
D	<input type="text"/>	<input type="text"/>	<input type="text"/>
F	<input type="text"/>	<input type="text"/>	<input type="text"/>
H	<input type="text"/>	<input type="text"/>	<input type="text"/>

Verbal boundary description and justification

(see continuation sheet)

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
state	code	county	code

11. Form Prepared By

Sponsor: Pittsfield Community Development Program

name/title Christopher W. Closs, principal; Roger A. Brevoort, associate
Consultant

organization Community and Preservation Planning date June 23, 1980
3rd Floor

street & number McShane's Block 4 Bicentennial Square telephone (603) 224-6714

city or town Concord state New Hampshire 03301

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature [Signature]
 Commissioner, Dept. of Resources & Economic Development
 title NH State Historic Preservation Officer date July 29, 1980

For HCRS use only
 I hereby certify that this property is included in the National Register

[Signature] date 12/12/70
 Keeper of the National Register

Attest: _____ date _____
 Chief of Registration

FHR-8-300A
(11/78)

UNITED STATES DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
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All or part of the following streets:

Main Street (from Suncook River at Factory Bridge to Blake Street)

Marshall Court

Oak Street

Chestnut Street (from Main Street to Green Street)

Joy Street (from Main Street to the endpoint of Map 5, Parcel 1)

Elm Street

Park Street

Carroll Street (from Main Street to Globe Mfg. at Depot Square)

Broadway Street (to Cram Avenue)

Cram Avenue

Depot Street (from Depot Square to Elm Street)

Franklin Street

Green Street

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<u>SITE</u>	<u>TAX MAP LOT</u>	<u>OWNER & ADDRESS</u>
1	5-6 Park-Dam	State of New Hampshire
2	Bridge	State of New Hampshire Department of Public Works & Highways
3	6-1	Suncook Leathers, Main Street, Pittsfield, New Hampshire
4	5-7 Dam	State of New Hampshire
5	5-8	Richard J. Mullaney, Box 85, Bennett Road, Northwood, N.H. 03261
6	5-9	Kenneth Garland, Bridge Street, Pittsfield
7	5-10	Pitts. Snowshoe Club, Main Street, Pittsfield
8	5-13	Arthur Riel, 14954 Alaska Road, Woodbridge, Virginia 22191
9	5-14	Washington House - Pasquale R. Perrino 3 Main Street, Pittsfield
10	3-66/67	Odgen Boyd, 15 Catamount Street, Pittsfield Gilbert Paige, South Main Street, Pittsfield
11	3-68	First Congregational Church, Main Street, Pittsfield
12	3-69	Allan Terry, 7 Kennedy Drive, Hooksett, N.H. 03106
13	3-70	Green & Jenisch Inc., 34 Main Street, Pittsfield
14	3-82	Frank V. Volpe, Shackford Court, Pittsfield
15	3-83	Frank C. Volpe, Laconia Road, Pittsfield
16	3-84	Paul Metcalf, Flower Box, South Pittsfield Road, Pittsfield
17	3-85/86	Reuben T. Leavitt, 18 South Main Street, Pittsfield Arnold L. Wells, 9 Manchester Street, Pittsfield
18	3-87	Francis G. Farmer, Park Terrace, Pittsfield
19	3-88	Caroline O. Sorenson, Park Terrace, Pittsfield
20	3-93	Town of Pittsfield, c/o Town Hall, Box 56, Pittsfield
21	3-89	St. Stephens Church, Main Street, Pittsfield
22	3-90	Concord National Bank, Main Street, Pittsfield
23	3-19	John J. Perkins, 62 Main Street, Pittsfield
24	3-20	George E. Holloway, Jr., 64 Main Street, Pittsfield
25	3-21	2nd Advent Church, Main Street, Pittsfield

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26	3-22	Town of Pittsfield, Town Hall, Main Street, Pittsfield
27	2-6	Edgar Riel, 70 Main Street, Pittsfield
28	2-7	Maurice E. Lacroix, 72 Main Street, Pittsfield
29	2-8	Saverio Buatti, Lily Pond Road, Pittsfield
30	2-9	Bjorn Westgard, 82 Main Street, Pittsfield
31	2-10	Emma Barnes, 84 Main Street, Pittsfield
32	2-11	Nancy R. Jackson, 86 Main Street, Pittsfield
33	3-29	Raymond P. Chapman, RFD 1, Loudon Road, Pittsfield Edward M. Goutas, 14A Atkinson Street, Bellows Falls, Vermont 05101
34	3-30	Ruthena Montgomery, 71 Main Street, Pittsfield
35	3-31	Town of Pittsfield, Pittsfield
36	3-32	Philip G. Brooks, 61 Main Street, Pittsfield
37	3-33	James E. Derosier, 59 Main Street, Pittsfield
38	3-34	Robert F. Watkins, 55 Main Street, Pittsfield
39	3-35	Alva G. Robinson, 53 Main Street, Pittsfield
40	3-36	James F. McGrath, 49 Main Street, Pittsfield
41	3-37A	Richard G. Foss, Leavitt Road, Pittsfield
42	3-37	James Hillsgrove, 43 Main Street, Pittsfield
43	3-38	Town of Pittsfield
44	3-39	N.H. Savings Bank, 29 South State Street, Concord, N.H. 03301
45	3-40	Mrs. Joseph G. Horne c/o John W. Barto Esq., 6 Loudon Road, Box 468 Concord, N.H. 03301
46	3-41	Pittsfield Medical - Thirty Five Main Street Corporation, Pittsfield
47	3-42	Contois & Mulkhey, Route 8, Concord, N.H. 03301
48	3-43	Carpenter Public Library, Main Street, Pittsfield (Town of Pittsfield)
49	3-44	Thelma K. Dustin, 29 Main Street, Pittsfield
50	3/45	The Flower Place, Gordon Johnson, 25 Main Street, Pittsfield

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51	3-46	Walter M. Bond, RFD 9, Dunbarton Center Road, Bow, N.H. 03301
52	3-47	Catamount Realty, 21 Main Street, Pittsfield
53	3-48	Paul Metcalf, South Pittsfield Road, Pittsfield
54	3-49	Ruth Burbank, 5 Main Street, Pittsfield
55	3-50	Pasquale, J. Perrino, 3 Main Street, Pittsfield
56	5-11	Salvi J. Rizzo, 37 Concord Street, Concord, N.H. 03301
57	5-12	Salvi J. Rizzo
58	5-15	Kenneth and Virginia Drew, 4 Oak Street, Pittsfield
59	5-16	Lawrence W. Chagnon, 6 Oak Street, Pittsfield
60	5-17	Donald H. Mitchell, Oak Street, Pittsfield
61	5-18	Bonnie L. Chagnon, 5 Oak Street, Pittsfield
62	5-19	Philip E. Plante, 3 Oak Street, Pittsfield
63	5-20	David P. Manden, 1 Oak Street, Pittsfield
64	5-21	Catamount Realty Inc., Mountain Road, Pittsfield
65	5-22	Pauline M. Colby, 4 Chestnut Street, Pittsfield
66	5-23	Leonard S. Riel, 6 Chestnut Street, Pittsfield
67	5-24,5-24A	Jean T. Mason, 8 Chestnut Street, Pittsfield Edith L. Genest, 10 Chestnut Street, Pittsfield
68	5-25	Edith L. Genest, 12 Chestnut Street, Pittsfield
69	5-26	Melvin L. Garland, 14 Chestnut Street, Pittsfield
70	3-80	Paul E. Metcalf
71	3-79	Congregational Church Parsonage
72	3-78	John M. Filides, 13 Chestnut Street, Pittsfield
73	3-77	William G. Robinson, Carroll Street, Pittsfield Terry P. Robinson, Franklin Street, Pittsfield
74	3-132	Edward G. Young, 2 Green Street, Pittsfield
75	3-133	William S. Freese, 6 Green Street, Pittsfield
76	3-134	Joyce H. Brewster, 10 Green Street, Pittsfield

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<u>SITE</u>	<u>TAX MAP LOT</u>	<u>OWNER & ADDRESS</u>
77	3-76	Ralph Van Horn, 16 Elm Street, Pittsfield
78	3-75	Willis E. Pethic, 18 Elm Street, Pittsfield
79	3-74	Ruth C. Emerson, Tilton Hill Road, Pittsfield
80	3-73	Hervey E. Bouchard, 10-12 Elm Street, Pittsfield
81	3-72	John D. Martin, 8 Elm Street, Pittsfield
82	3-71	Catamount Grange, Elm Street, Pittsfield
83	3-98	John Donovan, 2 Bear Hill Road, Chichester, New Hampshire 03258
84	3-97	Vacant - Frank & Irene Volpe
85	3-96	Olga Liouzis, 11 Elm Street, Pittsfield
86	3-99	V.F.W., Elm Street, Pittsfield
87	3-123	Marjorie Zinn, 15 Elm Street, Pittsfield
88	3-122	Marvin Gold (Post Office), 152 Temple Street, New Haven, Connecticut 06510
89	3-124	Alden Brown, 2 Depot Street, Pittsfield
90	3-125	Robert Taylor, 2 Berry Avenue, Pittsfield
91	3-126	Contois & Mulkhey, Route 8, Concord, N.H. 03301
92	3-120	Paul Metcalf
93	3-121	James H. Thorpe, 23 Crescent Street, Pittsfield
94	3-119	Paul & Lucia Metcalf
95	3-118	Richard & Sarah Harkness, Swamp Road, Suncook, N.H. 03275
96	3-117	Sidney & Sonia Robinson, 3 Franklin Street, Pittsfield
97	3-116	Sidney Robinson
98	3-115	Sidney Robinson
99	3-114	Terry P. Robinson, Franklin Street, Pittsfield
100	3-113	Frank C. Volpe, Depot Street, Pittsfield
101	3-112	Frank C. Volpe
102	3-111	Arthur K. Dame, 23 Depot Street, Pittsfield
103	3-110	Arthur K. Dame

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104	3-109	Ralph W. Federspiel, 31-35 Depot Street, Pittsfield
105	4-25	Pittsfield Weaving Co., Bridge Street, Pittsfield
106	4-26	Henry F. Gray, Loudon Road, Pittsfield
107	4-27	William S. Freese, Green Street, Pittsfield
108	4-27	William S. Freese
109	4-28	William Freese
110	4-29	Lester C. Davis, 32 Carroll Street, Pittsfield
111	4-31	Roland Hutchins, 26½ Carroll Street, Pittsfield
112	4-30	Clayton E. Finnegan, 32A Carroll Street, Pittsfield
113	3-32	William Robinson, Carroll Street, Pittsfield
114	1-8	Globe Manufacturing, Loudon Road, Pittsfield
115	3-108	Clifton E. Davis, 20 Carroll Street, Pittsfield
116	3-107	Dennis E. Clark, 18 Carroll Street, Pittsfield
117	3-106	Howard J. Pease, 16 Carroll Street, Pittsfield
118	3-105	Frank S. & Theresa M. DiPietro, 36 Orange Street, Nashua, N.H. 03060
119	3-18	Patricia Freeman, 3 Carroll Street, Pittsfield
120	3-17	Walter True, 5 Carroll Street, Pittsfield
121	3-16	Chester W. Fuller, 7 Carroll Street, Pittsfield
122	3-15	Theresa Maguire, 1 Cram Avenue, Pittsfield
123	3-14	Felix A. Jenisch, 3 Cram Avenue, Pittsfield
124	3-13	Maryelizabeth Cayes, 5 Cram Avenue, Pittsfield
125	3-12	Michael J. Trojano, RFD 1, Pittsfield
126	3-11	Sanel Realty Co., Cram Avenue, Pittsfield
127	3-10	John Topouzoglou, 11 Cram Avenue, Pittsfield
128	3-9	Richard C. Foss, Leavitt, Road, Pittsfield
129	3-8	Advent Church Parsonage, 6 Broadman Street, Pittsfield

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130	no number	Congregational Cemetery, Town of Pittsfield
131	3-91	John M. Leduc, 19 Carroll Street, Pittsfield
132	3-92	Elizabeth G. Keating & Janet K. Towle, Park Street, Pittsfield
133	3-104	Arlington E. Wry, RFD #5, Penacook, N.H. 03301
134	3-103	Pittsfield Masonic Association, c/o J.C. Rogers, P.O. Box 131, Pittsfield
135	3-102	Park Street Church, Park Street, Pittsfield
136	3-102	Park Street Church, Park Street, Pittsfield
137	3-101	Mark & Cynthia Hastie, Park Street, Pittsfield
138	3-100	John S. Argue & Frank C. Volpe
139	3-95	Stephen A. Fife, Park Street, Pittsfield
140	3-94	Lester Emerson, Tilton Hill Road, Pittsfield

ADDENDA:

10a 3-81 **First Congregational Church
Paul Metcalf**

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Observing the mill on one's right from the granite arch bridge on Main Street, c1930, spanning the Suncook River, the granite and concrete dam (1883) which formerly served the mill with power may be seen on the left. This impressive vista is one of the most scenic sites in the district with the surface of the millpond nearly at eye level and a cascade of glistening water steadily falling on the splashboards of the dam.

Moving up Main Street's moderate grade, there is a distinct feeling of urban center. On the left is No. 1, an early frame multi-family Federal style house associated with housing for mill workers. Two other frame structures oriented gable-end to the street are located further up the street and enframe the entrance to Marshall Court. The street becomes wider and the three story commercial buildings at the crest of the grade form an impressive architectural ensemble of the brick Union Block and the Congregational Church (both 1876), a Victorian Gothic edifice with towering spire and clock. Adding another dimension to the diverse atmosphere of the village environment is the church carillon which chimes thrice daily.

Main Street broadens at this point and arcs southeasterly from this area, now known as Washington Square. The square takes its name from the Washington House, an impressive three story hostelry which occupies an anchor position on the corners of Main, Oak and Chestnut Streets. Begun as John Cram's home in 1770, the building has evolved with the addition of porches, dormers, chimneys and a sizeable rear addition to form a monumental appearance, one complimentary with the other public structures about the square. Directly across Main Street from the Washington House is the Tuttle Block (1870), built by Hiram A. Tuttle to house his burgeoning apparel business. The architectural origins of this massive three story frame building are from the Renaissance Revival and are articulated by an arcaded facade, segmental arched windows and a heavily projecting cornice. From the Tuttle Block, the northern entrance of Washington Square is discernable where Oak and Chestnut Streets meet to form a triangle. Here is situated a prominent two-family brick Greek Revival mill workers residence impressive in its color, austere appearance and orientation to the square. This structure completes the sense of closure and formality formed by the buildings composing Washington Square.

Behind the Washington House, Oak Street rapidly descends to a natural visual terminus at the water's edge of the Suncook River. The street is flanked on either side by simple frame mill workers cottages of mid and late 19th century origin. A weathered clapboarded two and one half story building, a former carriage shops, is picturesquely situated at the foot of Oak Street where the street ends.

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Bearing right from the eastern side of the Washington House and travelling along Chestnut Street, the scale of the street becomes compressed bringing the scale of architecture and street into perfect harmony. This corridor is introduced by a three story frame tenement behind the Union Block which has an elaborate Queen-Anne style two story porch, with a striking variety of brackets, spindle screens and decorative turned posts. Further along the west side of the street are several brick mill worker's houses associated with the development of the cotton mill and the Greek Revival architectural style. These buildings are articulated with rectangular granite lintels and heavy wooden entablatures. A crescent-shaped granite carriage step projects from the street curb in front of No. 6 Chestnut, providing additional amenity for the pedestrian scale of the street.

Five major 19th century architectural styles are represented on Chestnut Street including Greek and Gothic Revival, Italianate, Stick Style and Queen Anne. There is a natural visual terminus at the intersection of Green and Chestnut Streets where the elevation of the pavement drops off sharply. The intersection of Green and Chestnut Streets is strongly expressed in residential scale by two Stick Style dwellings on the west and a Gothic Revival cottage on the north. A superlative transitional Greek Revival-Gothic Revival dwelling (No. 1 Green Street) anchors the inside corner of these two streets.

Returning to Main Street and bearing southeast, the balance of the Victorian facades of central business district commercial buildings may be seen on the north side of the street. The southern side is composed of large residential homes on spacious lots elevated on a terrace above the grade of Main Street, augmenting their grand scale. The integrity of the streetscape highlighted by Dustin Park on the north, which provides the atmosphere of a common, is uncompromised. While most of the large homes, which span the Federal through late Victorian styles, have been converted for office and professional use, the scale and ambience of the boulevard atmosphere has been retained with few exceptions. Passing the brick and sandstone appointed Carpenter Library (1901) on the right across from the Opera House Block (1884) which has been partially returned to its former elegant appearance with a new sympathetic olive and yellow exterior paint scheme, two stately civic/public buildings appear at the rear of Dustin Park. These include the Stick Style Freewill Baptist Church (1886) and the fortress-like Romanesque style Pittsfield Academy (1892) along Park Street. Fronting on Main Street beyond the park is St. Steven's Episcopal Church, a picturesque board and batten Gothic Revival chapel dating from 1863 and painted in contrasting colors to highlight its tracery windows and label moldings.

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Beyond Carroll Street, which runs perpendicularly from the ridge of Main Street and down the slope to Depot Square, the character of Main Street gradually becomes more neighborhood residential. Beyond the French Second Empire style Perkins Funeral Home complex (Hiram A. Tuttle House 1865) with its landmark scale, decorative cast iron fence and fountain, Mansard-roofed carriage barn and formal landscaping, one observes the Neo-Classic/Prairie style, Hattie Folsom Memorial School (1910) across Main Street with its deep setback and contrasting buff-colored brick with red trim. Here, interspersed with homes and cottages of the early and late 19th century including a rare example of a mill worker's rowhouse in the Cape Cod form, Main Street narrows slightly. The second of the community's grammar schools, the brick Romanesque style former Pittsfield High School (1889) is situated on the south side of the street as it descends toward the intersection of Blake Street, the terminus of the historic district on the south. Beyond Blake Street the neighborhood becomes strongly single-family residential. This portion of Main Street contains several public buildings as already noted. The most prominent is the tall, imposing Pittsfield Town Hall (1789) on the corner of Main and Broadway. Remodelled in the French Second Empire style, the town hall is sited on a knoll with lawns which slope to the granite retaining wall and streets below. The feeling of verticality is enhanced by the upward thrust of the five story tower on the northeast corner. Numerous mature shade trees of maple, oak and ash ease the hilltop feeling of the terrain.

Turning off Main Street onto Broadway, the grassy, tree-shaded Congregational Cemetery is situated behind the town hall. Defined by split granite walls and wrought iron fence around the perimeter, the cemetery occupies most of the western portion of the street down to Cram Avenue where two 19th century vernacular buildings anchor the corner. Turning west, the salient feature of Cram Avenue is the row of four brick French Second Empire style, one and one-half story cottages which have survived largely unaltered since their construction in 1870. Because of the repetitive plan and the presence of the two and one-half story residence on the corner of Cram Avenue and Carroll Street, this streetscape possesses an identifiable rhythm and a high degree of integrity of setting.

From the corner of Cram Avenue the Charles H. O. Green apartment block may be seen on the slope of Carroll Street near the intersection of Park Street. This three story, Stick Style/Queen Anne multiple dwelling complex is a vivid expression of eclectic Victorian design. The building assimilated an earlier Greek Revival cottage on the northern end with a new main block having a massive three story bay window and tower with pyramidal cap and a rich assortment of exterior wall and gable detailing. Five major styles of 19th century architecture are represented in a well organized residential plan along Carroll Street.

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The centerline of the street from Gram Avenue through to the northern side of Depot Square is the boundary of the historic district because of the degree of intrusiveness and lack of integrity of setting remaining to the south and east. Depot Square consists of the intersection of Depot and Carroll Streets and Tilton Hill Road and is distinguished by the former Globe Manufacturing Building (c1920). Constructed of brick and opaque glass and situated on a grassy triangle, site of the former Mayette Hotel, this low profile industrial building compliments the former Pelisser's Garage (c. 1920) a long white, one story brick structure with canted facade. Across Carroll Street to the west, Maxfield's Hardware building, a two and one-half story French Second Empire style commercial block, also with canted facade, anchors the corner of Depot and Carroll Streets. Together these buildings form a sense of closure which defines the western side of Depot Square.

Moving west on Depot Street, the commercial facades of the Columbia Block (1895), the Scenic Theater (1914), and the Rand Block (1916) form an intact commercial streetscape which is highlighted by architectural expressions of the Italianate Commercial style, the Colonial Revival and the Panel Brick style. Complementing the scale of these buildings is the Boomtown style storefront of Gray's Hardware across Depot Street and a coal shed adjacent to Pelisser's Garage. Gray's Hardware stands somewhat isolated with a parking lot on the east and north and the sheet metal building of the Pittsfield Weaving Company to the west on the corner of Fayette Street.

As the grade of Depot Street ascends toward Elm and Green Streets, the character of the area again becomes transformed into that of a residential neighborhood. Three late 19th century Italianate and transitional Stick Style cottages form the boundary on the north while Franklin Street, with its pair of Stick and Gothic style houses articulates the southern side of the corridor. Further on a vernacular 18th century Cape-style cottage rises prominently on a knoll overlooking the street. Depot Street terminates at the intersection of Elm and Green Streets where the U.S. Post Office is now located.

Two prominent structures define the intersection, both of which are residences. On the north is a large and modestly ornate Italianate style dwelling with Stick Style porch sited to address the radius of the intersection. Opposite this is a large Greek Revival home with Gothic exterior detailing and large carriage barn which defines the corner of Green and Elm Streets. The U.S. Post Office (1967) is brick and built in the contemporary Colonial style. The visual terminus of Green Street is formed by a cameo view at the intersection with Chestnut Street which contains No. 14, a gable-screened Stick Style dwelling with ornately bracketed side porch.

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Turning onto Elm Street, the slope rises gradually with this corridor terminating at Main Street. This street is flanked with several Federal style dwellings, some of which have been converted for multi-family or retail commercial use. The former Pittsfield Hose Company (1874) with its square blocky appearance and hip roof forms an interesting contrast with the almost miniature scale of the former Christian Science Church at No. 8 Elm Street. The Elm Block (1892) and Bachelder's Block (1887), now C. E. Green Block, both three story commercial buildings, flank the street's terminus at Main Street.

Even with the absence of zoning or design review controls, the Pittsfield Center Historic District has retained a functional and compatible mix of residential, commercial and industrial uses. The center's historical compactness and consequently its relative lack of available vacant land for new development has in turn created a unique dimension within the community, one which not only reinforces the scale of existing built environment elements through high levels of maintenance, but which by the nature of its density regulates the scale of human, vehicular and transportation activity. The Pittsfield Center Historic District can be described summarily as a true village environment, where the influence of timeless design, low-volume but essential retail services, pedestrian and neighborhood activity form the principal ingredients for maintaining the cultural integrity of the place.

Buildings and sites contributing to the character of the district: (Numbers correspond to Pittsfield Community Development Program Historic and Architectural Resource Survey)

Main Street

1. Mini-park (Main Street on Northwest side of stone arch bridge): Rotary and Lions Club Memorial Park 1976, grassy open space with granite tablet and flagpole overlooking the dam.
2. Granite arch bridge (intersection of Main, Water Streets and Concord Hill Road): c. 1930, cut granite masonry arch bridge spanning the Suncook River, single span with rock-faced blocks springing from concrete abutments. 50' span.
3. James Joy Cotton Mill (south side of Main Street on eastern side of Suncook River): 1827 (main block/original building) Federal style, 4 story gable-roofed mill building with 1876 addition. Building has a (now) truncated tower and is approximately 50' x 75' in dimension.

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4. Stone/concrete mill dam (northeast corner of Main and Water Streets): 1883, cut granite and timber dam impounding the Suncook River, approximately 150' in length, reinforced with concrete in 1920, 15' head.
5. Boardinghouse No. 1 (2 Main Street): c. 1827, 2 1/2 story frame Federal style multi-family residence with gable roof and twin interiorly placed brick chimneys on the ridge. Delicately scaled Federal entry surrounded with 1/2 sidelights, pilaster and caps. Federal period exterior window trim and narrow architrave with slightly projecting box cornice.
6. Non-contributing element - (see nonconforming intrusions detracting from the integrity of the district).
7. Vernacular Greek Revival structure (6-8 Main Street): 1 story, gable-roofed clapboarded, altered.
8. Vernacular Greek Revival commercial structure (10 Main Street): c. 1850, 2 1/2 story, clapboarded with gable roof and 2 story porch on front.
9. Washington House (12 Main Street, on Washington Square): c. 1770 with 19th and 20th century alterations/additions, 3 1/2 story with gable roofs and dormers, large chimneys and porches on facade and east elevation.
10. Union Block (20-26 Main Street): 1876, 1895 addition of third floor, brick Queen Anne/Commercial style with arcaded storefront facade, rectangular massing and round arched windows on upper level.
11. First Congregational Church (28 Main Street): 1876, High Victorian Gothic brick ecclesiastical edifice with needle spire with clock and carillon, minor needle spire with polychromed slate roof, 1 story with unbalanced/partial cruciform plan.
12. Wilkins Building (30 Main Street): c. 1875, Stick Style, 2 story frame commercial block altered with aluminum siding. Original wooden storefront intact.
13. C. E. Green Block (34 Main Street): 1887, Stick Style 3 1/2 story frame commercial block altered with vinyl siding. Eave brackets and storefront original and intact.
14. Stick Style commercial block (40-44 Main Street): c. 1890, 'boomtown' upper level facade with pediment and sunburst motif capped with a finial. Eave brackets on sides also decorated with sunbursts, partially intact storefront with chamfered piers.

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15. Greek Revival house (46-48 Main Street): c. 1845, 2½ story frame house now used for commercial use, gable roof with some classical detailing remaining, walls covered with asbestos shingles.
16. Commercial "Ten Footer" (50B Main Street): c. 1930, small utilitarian commercial structure whose scale blends with streetscape. Used as a flower shop.
17. Opera House Block (50-58 Main Street): 1884, large frame commercial structure with opera hall above originally, now 2 story as third floor and roof removed in 1963. Good Italianate details including quoins, segmental arched windows and original intact wooden storefronts.
18. Greek Revival house (4 Park Terrace): c. 1850, 2 stories with gable roof, front porch facing Dustin Park is Queen Anne addition, wide corner boards with caps.
19. Federal "I" house (2 Park Terrace): c. 1810, 5 by 1 bays and approximately 40' by 16' in dimension, original entrance has ½ sidelights and fan over the door with strip pilasters, original feathered lap joint clapboarding and early 6/6 small pane sash upstairs.
20. Dustin Park (north side of Main Street): c. 1880, green open space with bandstand, statuary, benches and mature hardwood shade trees with foot-paths.
21. St. Stephen's Episcopal Church (north side of Main Street): 1863, picturesque Gothic Revival frame chapel with steeply pitched roof, board and batten siding and pointed arch windows with label moldings.
22. Non-contributing element.
23. Hiram A. Tuttle House (62 Main Street): 1865, elaborate French Second Empire style mansion, 3 stories with Mansard roof and carriage barn of similar high style design. Property surrounded by cast iron fence, cast iron fountain in front yard.
24. Dr. J. Wheeler House (64 Main Street): c. 1850, 2½ story Greek Revival, gable-roofed dwelling 2 by 3 bays. Unique side entry, typical classical detailing on walls and entablature. Connecting carriage barn with similar detailing. Simple Gothic Revival cottage with board and batten siding stands behind main house.

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25. Advent Christian Church (66 Main Street): 1892, clapboarded, wood frame Queen Anne style building with gable-roofed orientation to the street, pointed arch windows and other small details give the structure the scale of a chapel.
26. Congregational Meeting House (68 Main Street): 1789, 1872, 1881, 1910, imposing 3 story building now used as town office, remodelled in French Second Empire style and 5 story bell tower added, typical details of this architectural idiom, now clad with vinyl siding. Small gable-roofed building in rear is town jail.
27. Greek Revival/Italianate house (70 Main Street): c. 1860, 2½ story sidehall plan with facade enframed with corner pilasters, bay windows and paired Italianate entry doors.
28. Greek Revival house (72 Main Street): c. 1840, 2½ story gable-roofed residence with facade perpendicular to street, later Stick Style porch shelters center entry with 3/4 sidelights. Box cornice and 6/6 original sash in gable. Now covered with asbestos siding.
29. Greek Revival Cape-style rowhouse (76-80 Main Street): c. 1840, 1½ story brick rowhouse approximately 75' by 25' in dimension, gable roof and (3) bay windows added later, 4 chimneys on the ridge, double front entrances.
30. Greek Revival house (82 Main Street): c. 1840, 1½ story brick Cape-style house approximately 35' by 20' with an ell. Center entry, speckled rectangular granite lintels, Stick Style porch later addition.
31. Stick Style house (84 Main Street): c. 1880, 2½ stories 3 by 5 bays with some Colonial Revival details. Wall coverings include staggered butt shingles, clapboards. House and ell retain original multi-colored slate roofs.
32. C. H. Lane House (86 Main Street): 1885-1890, a 2½ story Stick Style house with a prominent entry hood and cornice boards. The attached carriage house also has period details and a Stick Style ventilator with a wood-shingled cap.
33. Italianate house (75 Main Street): c. 1870 this 2½ story frame house has paired cornice brackets.

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34. Greek Revival house (71 Main Street): c.1850, a sidehall plan house with peaked window lintels and Victorian entry hood.
35. Pittsfield High School (63-69 Main Street) 1889, massive Romanesque building highlighted by central entry arch and round corner tower. Walls are brick with granite trim, and the building has its original slate roof. (Also known historically as Pittsfield Grammer School.)
36. Greek Revival house (61 Main Street): c.1840 sidehall plan house, entry surround has corner blocks.
37. Georgian/Greek Revival house (59 Main Street): c. 1775 cape set perpendicular to street. Greek Revival alterations made the end wall the principal facade with addition of central entry with full sidelights. Cornice brackets were also added.
38. Greek Revival house (55 Main Street): c. 1850 2½ story residence with bracketed entry hood.
39. Greek Revival house (53 Main Street): 1864, 2½ story, placed perpendicular to the road. Facade has central entry with full sidelights, and veranda. Now has vinyl siding.
40. Long Tavern (49 Main Street): c. 1810 Federal style house with unusually wide 5 bay facade dominated by Colonial Revival entry portico.
41. Non-contributing element, minimal visual intrusion.
42. Fogg Tavern (43 Main Street) c. 1810 Federal house, altered in Greek Revival by addition of gabled wall dormer and enlarging entry, now flanked by full sidelights. A rear ell may predate the main structure.
43. Hattie Tuttle Folsom Memorial School (41 Main Street) 1910 eclectic combination of NeoClassic and Prairie styles notable for its gabled entry portico. The main block is of buff-colored brick, articulated with granite details, and has a low-pitched hip roof with slate sheathing.
44. Non-contributing element.
45. Colonel James Drake House (37 Main Street): 1850. A 2½ story Greek Revival house placed parallel to the road, with a central entry beneath a gabled portico. Box cornice is articulated with cornice brackets introducing Italianate elements. House is well maintained and in excellent condition.

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46. N.M. Bachelder House (35 Main Street): 1892. A massive well-designed Queen Anne house characterized by a veranda with a horseshoe arch recessed in a projecting gable over the entry bay. Facade is balanced by a round 3 story tower with an ogival cap; the wall surfaces have a variety of decorative shingles.
47. John Sherburn Tilton House (33 Main Street): c. 1820 2½ story Federal house dramatically altered by addition of elaborate Stick Style porch with ornamental balustrade, and a gabled pavillion sheathed with staggered butt shingles centered over the facade. Shingles and incised cornice boards were added on the gable ends. Attached barn has similar sheathing on the end walls, and boasts an elaborate two-level ventilator with sunburst brackets and a pyramidal cap with a slate roof. The house also retains its slate roof sheathing.
48. Josiah Carpenter Library (31 Main Street): 1901. A small but elaborate NeoClassic building appointed with a full complement of Classical details, the trim is of sandstone, the walls of pressed brick.
49. Second Empire house (29 Main Street): c. 1875. Topped by a bell cast Mansard roof this house has an offset central entry pavillion highlighting the symmetrical facade.
50. E.B. Ring Hardware (27 Main Street): c. 1850 Greek Revival/Italianate house, its facade characterized by a nineteenth century storefront. The box cornice rests on paired brackets.
51. Federal/ Queen Anne house (25 Main Street): c. 1830. A 2½ story Federal house substantially modified by the addition of an Eastlake motif entry pavillion on the facade and heavily scaled partial parapet walls on the corners giving the house a truly eclectic late-nineteenth century appearance. Asbestos sheathing hides any surface details.
52. B.F. Kaime House (23 Main Street): c. 1895 Large Queen Anne house with a corner tower, veranda with a gazebo corner on the western end, spindle screen above entry. Gable ends have fish scale shingles.
- 52A. B.F. Kaime Carriage House (behind 23 Main Street). A 2 story hip-roofed carriage house notable for the bands of decorative shingles ornamenting the wall surfaces.

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53. The Tuttle Block (9-17 Main Street): 1870, 1872. Large Renaissance Revival commercial block with round-headed windows and a half-round arch arcaded storefront level, unaltered except for asphalt siding (to be removed). A subordinate 3 bay addition was appended to the east end in 1872. Building is of pivotal importance to visual definition of Washington Square.
54. Dr. R.P.J. Tenney House (5 Main Street): 1873. An imposing Italianate residence with classically derived entry portico, paired windows and bracketed cornice, some Stick Style details owing to its late construction date. Attached carriage house has similar details. House has asbestos shingles.
55. Greek Revival house with Arts and Crafts Porches (3 Main Street): c. 1830, updated c. 1910. Large 2½ story Greek Revival 5x2 bay house with asbestos shingles. Dominant element is a gable entry porch and side varanda both articulated with Arts and Crafts style stickwork, perhaps unique example in state.

Marshall Court:

56. Greek Revival Double Tenement (4-6 Marshall Court): c. 1845, 2½ story vernacular double house, both entries contained in panelled surround with corner blocks. Steeply pitched gable roof.
57. Italianate house (3 Marshall Court): c. 1860, gable roofed house with bracketed entry hood.

Oak Street:

58. Greek Revival Cottage (4 Oak Street): vernacular, with vinyl siding. c. 1840.
59. Italianate Cottage (6 Oak Street): vernacular, with asbestos siding. Entry hood on side elevation. c. 1850.
60. Tilton's Carriage Shop (12 Oak Street): c. 1850. 2½ story vernacular clapboarded utilitarian structure with wide corner boards and architrave band.
61. Italianate house (6 Oak Street): c. 1860 residence, vinyl siding.
62. Greek/ Gothic Revival Cottage (3 Oak Street): c. 1850, simply detailed with peaked gable dormer on facade.

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63. Greek Revival house (1 Oak Street): c. 1840 Greek Revival "Classic Cottage", central entry flanked by $\frac{1}{2}$ sidelights.

Washington Square

64. Greek Revival boardinghouse (Washington Square): c. 1840 $2\frac{1}{2}$ story brick house with granite lintels, 6x3 bays.

Chestnut Street

65. Greek Revival house (4 Chestnut Street): c. 1840 cape, brick with granite lintels, placed perpendicular to street, entry hood over side entry with $\frac{3}{4}$ sidelights.
66. Greek Revival house (6 Chestnut Street): c. 1840, sidehall plan brick house with granite lintels, set gable end to street. Ornate Colonial Revival entry portico, entasis columns with Scamozzi capitals.
67. Greek Revival boardinghouse (8-10 Chestnut Street): c. 1850 $2\frac{1}{2}$ story brick house with granite lintels and cornice brackets. Bracketed entry hood spans double entry.
68. Stick Style house (12 Chestnut Street): c. 1880, cross gable plan clapboarded house with large gable screen motif in gable ends. Colonial Revival porch.
69. Greek Revival house with Stick Style details (14 Chestnut Street): 1840 2 story, sidehall plan, clapboarded house, windows have wooden peaked lintels. Dominant visual element is large gable screen and entry porch with turned spindle screen embellished with floral brackets, unfortunately in poor condition.
70. Queen Anne Tenement (1-7 Chestnut Street): 1884. Large 7x6 bay gable roofed tenement, clapboarded, highlighted by a Stick Style balcony with spindle screen and balustrade cantilevered from the second story and resting on open truss brackets.
71. Congregational Parsonage (9 Chestnut Street): c. 1870, Stick Style house, details masked by aluminum siding, roof hidden behind parapet. Entry portico with chamfered posts.
- 71A. Carriage House of Parsonage (9 Chestnut Street): c. 1870, 2 story building with kingpost truss motif in gable end and in large wall dormer above front elevation. Highlighted also by an exceptional louvered ventilator with sunburst brackets and polychromatic banded slate roof.

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72. Greek Revival house (13 Chestnut Street): c. 1850, 2 story gable end to the street sidehall plan house, entry flanked by full sidelights.

Green Street

73. William Clark Adams House (1 Green Street): c. 1845. Elaborate Greek/Gothic Revival house, clapboard, cornice supported on paired brackets, corners have panelled pilasters, 6/6 sash, entry framed by full sidelights and transcom. On rear ell is 2x1 bay porch, each bay having Gothic arch motif with latticework in the spandrel position.
74. Greek/Gothic Revival house (2 Green Street): c. 1845, small 1½ story gable end to the street cottage with wave-like bargeboards.
75. Greek Revival house (6 Green Street): c. 1845, a simple sidehall plan house with recessed entry, enclosed porch appended to east half of facade.
76. Italianate house (10 Green Street): c. 1860. The main block of this house has surviving Greek Revival entry details beneath a 2x1 bay porch highlighted by Stick Style curved brackets.

Elm Street

77. Levi Tilton House (16 Elm Street): 1837. A stylistically intact Greek Revival sidehall house with a recessed entry flanked by full sidelights. A suggestion of the Gothic Revival is given by pointed valencing articulating the cornice.
78. Greek Revival house (18 Elm Street): c. 1840, simply detailed 2½ story house with asbestos siding, entry with Queen Anne doors is centered on side elevation.
79. Federal house (14 Elm Street): vernacular early nineteenth century house sheathed with asbestos siding. 1949 carrera glass storefront attached to end elevation facing street.
80. Federal house (10-12 Elm Street): c. 1820. Simply detailed Federal residence set perpendicular to the road. Added entry on end elevation topped by bracketed entry hood.
81. Christian Science Church (8 Elm Street): c. 1850, altered 1923. Very small, 1½ story building, clapboard with boomtown front, highlighted by multi-paned round-headed windows.

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82. Catamount Grange Hall (6 Elm Street): c. 1850. Simply detailed Greek Revival building with recessed central entry.
83. Elm Block (3-7 Elm Street): 1892. A completely intact Stick Style commercial block notable for its stick work, window surrounds and unaltered storefronts with plate glass display windows topped by transom sash.
84. Non-contributing element.
85. Federal Style house (11 Elm Street): c. 1820, 2½ story gable-roofed house with ell and (former) attached barn, now converted to rental housing unit. Queen Anne style bay window added, much clapboarding original, and front Greek Revival entry surround is intact.
86. Pittsfield Hose Company (13 Elm Street): 1874, 2 story former firehouse with square plan and hip roof rendered in Stick Style, engine bays now clapboarded over, other Stick details intact. Now used as VFW Hall.
87. Federal Style house (15 Elm Street): c. 1810, typical Federal house, 2½ stories with 5x2 bays and low pitch roof, 9/6 original windows, attached ell in rear. Building covered with aluminum siding.
88. Non-contributing element.

Depot Street

89. Greek Revival house (2 Depot Street): c. 1830, 1½ story gable-roofed cottage with rear ell and separate barn. Sidehall entry enframed on facade with corner pilasters and wide architrave. Bay windows added but compatible.
90. Greek Revival/ Italianate house (4 Depot Street): c. 1845, typical sidehall plan with gable-end oriented to the street, house has rear side porch and attached barn. 1½ story clapboarded with many Italianate features superimposed over the original Greek Revival forms. Double-leaved front door with hooded entry, segmental arch dormers and porch details with slotted piers and brackets. Now sided with aluminum.
91. Greek Revival house (6 Depot Street): c. 1845, typical 2½ story, sidehall plan house with Italianate features added. Entry hood with piers and paired doors replaced original, bay windows and projecting cornice reinforce the mixture of styles. Attached 2 story, 4 bay rear ell. Building now covered with asbestos shingles.

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92. Georgian Cape Cod style house (3 Depot Street): c. 1780-1790, small scale 1½ story, 25' by 20' in plan. Off-center entry has three pane Georgian transom light. Small center chimney on the ridge, attached ell and shed in rear 1 story.
93. Garages (2) (set back behind residential buildings at 3 Depot Street): c. 1930, 1 story utilitarian structures with gable and hip roofs respectively.
94. Boomtown style commercial block (5 Depot Street): c. 1885, converted for use as multi-family residence, gable-roofed 1½ story building behind storefront with dormers and 3 porches. Original building attached in rear was a Greek Revival cottage.
95. Colonial Revival house (7 Depot Street): c. 1890, 2½ story gable-roofed house with attached garage now converted to apartment. Facade once had first floor storefront now clapboarded, has panelled corner pilasters with caps and classical entablature, segmental arched dormer on roof.

Franklin Street

96. Victorian Gothic/ Stick Style house (3 Franklin Street): c. 1875, 2 story house with 1x3 bays, 2 porches, decorative dormers and ell with attached carriage barn. Cruciform plan, gables articulated with verge boards and quatrafoil motifs. Diamond window in south gable, others have pedimented heads. Other Gothic detailing on porches, decorative lantern on barn.
97. Stick Style house (5 Franklin Street): c. 1875, 2 story gable-roofed with notable features including valencing around roofline and bay windows. Peaked lintels above windows with incised Eastlake motif.
98. Non-contributing element.
99. Non-contributing element.

Depot Street (continued)

100. Greek Revival house (9-11 Depot Street): c. 1850, 2 story gable end to the street orientation with sidehall entries on either side of facade serving multi-family use. Entry hoods have roof brackets, bay window and facade enframed with pilasters and caps.

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101. Rand Block (13-15 Depot Street): 1916, Panel Brick style commercial block with pressed brick facade and granite window detailing. Brick arched corner entries with (now) blind center entry. 2 stories. Interior is original and intact with marble soda fountain and pressed tin ceiling.
102. Scenic Theater/ G.A.R. Hall (23 Depot Street): 1914, Colonial Revival style 3 story civic building of frame construction. Modified swan's neck facade gable with date/title block. Tuscan pilasters and dentils and partial entablature on street level of facade.
103. Columbia Block (25-29 Depot Street): 1895, Stick Style frame 2 story commercial block with intact facade and wooden store fronts. Clapboarded with floral pattern incised on window head panels.
104. Maxfield's Hardware commercial block (31-35 Depot Street): c. 1870-1880, French Second Empire commercial structure with retail on first level and apartments above. Multiple roof dormers, portions of storefronts intact. Now covered with aluminum siding. Canted facade on Carroll Street.
105. Non-contributing element.
106. Gray's Hardware commercial block (12-16 Depot Street): c. 1880, Stick Style 2½ story block with 3 entries at storefront level. Queen Anne sash on upper levels and truss-style bracket with Eastlake screen support exterior stair at rear. Storefronts altered with brick veneer/asbestos siding on side walls. Originally was two buildings, later joined by boomtown front.
107. Coal Shed (18 Depot Street): c. 1920, wood frame utilitarian structure with gable roof, has exposed studs and large paired doors.
108. Pelisser's Garage (20 Depot Street): c. 1920, white painted brick 1 story garage/showroom with canted facade and large bays with plate glass windows. Flat roof, some corbel detailing in brick on cornice.
109. Freight sheds (behind Pelisser's Garage): c. 1900, long narrow 1 story building with sliding doors and original paint scheme (yellow with maroon trim), other building is a hip-roofed 1 story garage.

Carroll Street

110. Vernacular Queen Anne style house (32 Carroll Street): c. 1880, 1½ story frame gable roofed house with turned posts on porch, simple details, now aluminum clad.

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111. Queen Anne house (26½ Carroll Street): c. 1880, 2 story frame gable roofed cottage with walls covered with staggered butt shingles and flared gable wall. Scrolled brackets support cornice; Queen Anne door, L shaped plan.
112. Non-contributing element.
113. Non-contributing element.
114. Globe Manufacturing Company (Carroll Street at Depot Square): c. 1920, 2 story utilitarian brick industrial building approx. 150' by 50'. Bays are delineated with wall piers separating steel casement windows. Flat roof, interior is slow-burning mill-type construction.
115. Colonial Revival house (20 Carroll Street): c. 1890, 2 story frame gable-roofed house with 2 story front porch and attached carriage barn. Corner pilasters with caps, 2/1 sash and c. 1910 panelled front door.
116. Queen Anne house (18 Carroll Street): c. 1850, originally Gothic Revival cottage, 2 story, 3x1 bays with clapboards. 2 pointed wall gables on facade and tall, slender stove chimney on ridge in center position. Queen Anne front porch.
117. Greek Revival house (16 Carroll Street): c. 1845, 1½ stories, clapboarded with attached barn, this gable-roofed cottage has a center entry with full sidelights, strip pilaster surround, and 6/6 sash. Wide cornerboards and box cornice.
118. Charles H.O. Green Block (10-14 Carroll Street): 1883, this Stick Style/ Queen Anne complex is 3½ stories, gable-roofed with bay window and tower with pyramidal caps. Earlier Greek Revival house assimilated within complex and exteriorly remodeled. 3 porches, dormers and multiple entries, Queen Anne sash, brackets, panelled pilasters and piers, and scrollsawn balustrades articulate the multiple facades.
119. Greek Revival house (3 Carroll Street): c. 1850, 2½ story "I" house with gable roof parallel to street and 3x1 bays. Continuous architecture - attached sheds and barn. Facade has corner pilasters and formal side-lighted entry.
120. Queen Anne/ Colonial Revival house (5 Carroll Street): c. 1885, 2 story frame multi-family house with gable roof and attached carriage barn. Clapboarded with oriel on side, plain corner boards, porch with turned posts on south side.

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121. Italianate house (7 Carroll Street): c. 1870, a 2 story simply detailed dwelling dominated by a bracketed entry hood. Facade is framed by corner pilasters.

Cram Avenue

122. Dr. Albion French House (1 Cram Avenue): 1870. A Second Empire house, 3 stories, with a bell cast Mansard roof, and Stick Style porch sheltering the sidehall entry.
123. Second Empire house (3 Cram Avenue): 1870. A 2 story brick cottage, 2x2 bays with a bell cast Mansard roof.
124. True H. Maxfield House (5 Cram Avenue): 1870. A 2 story 2x2 bay brick Second Empire cottage with a bell cast Mansard roof.
125. Second Empire house (7 Cram Avenue): 1870. A Second Empire Cottage, 2x2 bays, brick, with a bell cast Mansard roof. Numbers 123, 124 and 125 are stylistically identical.
126. Non-contributing element.
127. Italianate house (11 Cram Avenue): c. 1872. A 2½ story house highlighted by a bracketed entry hood and two Stick Style porches on the east elevation. Sheathed with asphalt shingles.

Broadway Street

128. Non-contributing element.
129. Advent Christian Church Parsonage (6 Broadway Street): c. 1875. A Stick Style cottage, 4x2 bays, with chamfered cornice boards, entry hood on brackets centered on facade, sheathed with asphalt shingles.
130. Congregational Cemetery (Broadway Street): established 1789. The cemetery, one of the main visual elements of the district is interspersed with mature maple trees. A coursed granite block stone wall runs along the eastern border, the remaining sides are encircled by a wrought iron fence.

Park Street

131. Stick Style Tenement (19 Park Street): c. 1880. A 2½ story multi-family residence set on a high brick foundation, ornamented by an entry hood supported on truss brackets.

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132. Greek Revival house (15 Park Street): c. 1850. A sidehall plan Greek Revival residence altered in appearance by addition of a Stick Style veranda encircling the facade and side elevations, with a latticework balustrade.
133. Italianate house (18 Park Street): c. 1860. An Italianate house with surviving Greek Revival ornamentation. Windows have pedimented projecting lintels, entry is topped by a bracketed entry hood.
134. The Pittsfield Academy (14 Park Street): 1892. Massive Romanesque building highlighted by a 3 story interior tower rising above the southeast corner, and a recessed entry beneath a brick rowlock arch. Upper portion of first story window openings infilled with brick. Building retains its slate roof.
135. Free Will Baptist Church (12 Park Street): present appearance 1886. Successful but eclectic blend of Stick Style and Queen Anne elements, building is dominated by a steeply-pitched hip roof with polychromatic slate sheathing and an open belfry with pyramidal cap rising from the southwest corner over the side entry, recessed beneath a half-round arch. Wall surfaces sheathed with ornamental staggered butt shingles and articulated by stickwork.
136. Queen Anne/ Colonial Revival house (10 Park Street): c.1890, 2½ story hip-roofed clapboarded structure with attached carriage barn. Porches are detailed with Colonial Revival features, facade dominated by a projecting gable dormer with fish scale shingles on the gable end. Carriage barn has Victorian louvered ventilator.
137. Greek Revival house (8 Park Street): c. 1850, clapboarded 1½ story gable roofed house with plain side porch and 6 dormers. Rear ell and small attached barn. Front entry has 3/4 sidelights flanked by strip pilasters and plain classical entablature.
138. Queen Anne house (6 Park Street): c. 1896, simply detailed gable-roofed clapboarded house, front entry hood with scroll-sawn brackets over side-hall entry. Wide strip pilasters and architrave frame facade.
139. Vernacular cottage (1 Park Street): c. 1915, 1½ story gable roofed house with no architectural detailing.

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140. Vernacular Stick Style tenement (3-7 Park Street): c. 1883, 3 story clap-boarded, gable-roofed multi-family structure with former Odd Fellows Hall on top floor. Tall 2/2 windows on third floor. 8x2 bays with double entries on the facade with hoods supported on chamfered truss-style brackets. T-shaped plan with open porch on southeast corner, 3 story porch on rear with Stick Style brackets.

Non conforming intrusions detracting from the integrity of the district:

Main Street

6. Vacant lot (4 Main Street).
22. Concord National Bank (60 Main Street): c. 1970, contemporary Colonial bank.
41. Entry drive to elderly housing project (south side Main Street): 1979.
44. New Hampshire Savings Bank (39 Main Street): c. 1970, contemporary Georgian Revival bank.

Elm Street

84. Vacant lot (Elm Street).
88. United States Post Office (17 Elm Street): 1967. Contemporary Colonial post office.

Franklin Street

98. Modular home (6 Franklin Street): low visual impact.
99. Pittsfield Printing (Franklin Street): gambrel roofed barn structure with board and batten siding, built 1978.

Depot Street

105. Pittsfield Weaving Company (8 Depot Street): c. 1975 Butler-style sheet metal manufacturing building with no wall windows.

Carroll Street

112. Jewelry Store (32A Carroll Street): c. 1940, vernacular Colonial Revival 1 story gable-roofed commercial shop.

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113. Ranch style dwelling (18 Carroll Street): c. 1960 contemporary ranch house.

Cram Avenue

126. Sanel Auto Parts (9 Cram Avenue): c. 1960, brick commercial auto parts store, flat roof, plate glass windows.

Broadway Street

128. Rehabilitated/moved former garage (18 Broadway Street): c. 1920, 1 story frame, hip-roofed garage converted into 2 apartments, new windows and openings cause unsympathetic effect.

ADDENDA:

- 10a. Right-of-way: narrow, L shaped, vacant

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least two taverns helped establish Pittsfield as the commercial core of the Suncook Valley. The Fogg Tavern and the Long Tavern, dating c1810 are among the earliest buildings along Main Street, and are the district's best examples of Federal style architecture. Located across from the Town Hall, they provide further architectural evidence of the town center's initial extent.

The successful introduction of cotton manufacturing by James Joy sparked the second phase of Pittsfield's development. Joy's mill, built in 1827 is the second oldest mill in New Hampshire. The original structure, still discernable behind a variety of additions is a four story, brick, gable-roofed, Federal style building of domestic proportions, architecturally similar to those built concurrently in the early textile cities of Massachusetts. Its significance is increased by the fact that very few of the early mills have survived without substantial alteration.

As typical in all New England mill towns, the introduction of large scale manufacturing and its accompanying labor force created an immediate demand for housing. To meet this need, Joy erected a series of boardinghouses for the primarily female operatives. Boardinghouse #1, a late Federal style house built circa 1827 across from the mill is among the earliest mill-related boardinghouses in New Hampshire and documents the introduction of the corporate housing system in Pittsfield much earlier than in other parts of the state.

James Joy's efforts in the cotton industry were relatively shortlived. He sold the mill to the Exeter Manufacturing Company in 1838, then owned by the Dale brothers in Boston. This action tied the mills into the network of textile factories under the corporate control of the Boston textile magnates.

The growth of the cotton industry necessitated construction of additional boardinghouses. The best examples are in a row along Chestnut Street. Built between 1830 and 1850 in the Greek Revival style, the brick houses with granite lintels exemplify the style of mill housing that proliferated throughout the New England mill towns and is considered today to be the architectural expression of the corporate housing system.

The district also contains two uncommon examples of workers' housing. Located at the eastern end of Main Street, both buildings are brick capes, one being a four unit cape-style row house. While their architecture identifies them as workers' housing, their cape form is unique for the area (if not the state).

Expansion of the mill in 1876 increased its power demand, leading to the construction of a new dam in 1883. A wood timber and granite block structure, it has the capacity to control the flowage of the Suncook River up to its

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headwaters in Gilmanton (N.H.). Most of the original stonework remains visible allowing the dam to remain an example of late nineteenth century engineering. The dam was however strengthened with reinforced concrete in 1920, at which time two new flood gates were installed, controlled by machinery made by L.B. Dow Inc. of Keene, New Hampshire.

A steam plant was also constructed in 1883 to provide a supplementary power source. A portion of the 100' smokestack still rises from the steam house appended to the mill's west elevation.

Spanning the river between the mill and the dam is a granite keystone arch bridge which is still in perfect condition. Built c1930, it is a relatively late example of stone bridge construction. Built of almost identical material, the bridge and dam share a close visual relationship with each other and along with the mill serve as the visual anchor for the industrial environment which marks the western boundary of the district.

The arrival of the Suncook Valley Railroad in 1869 initiated the third major phase of Pittsfield's history which is largely responsible for the town's present architectural character. The railroad served as the major supply line for an expanding shoe business and induced establishment of a self-sufficient shoe factory. The railroad also reinforced Pittsfield's position as the commercial hub of the Suncook Valley, a position Pittsfield still enjoys. The shoe shops and railroad buildings are no longer extant, but the array of Victorian-era commercial and civic architecture in the town center illustrates their far-reaching economic impact.

This mid-century growth stimulated another great demand for housing, leading to the opening of many residential streets in the 1870's and 80's. Most notable of these is Cram Avenue, accepted as a public way in 1872. In 1870, Charles H. Cram financed the erection of four small cottages, hoping that other wealthy citizens would follow his philanthropic example. Constructed with Mansard roofs in the French Second Empire style, these houses apparently caused quite a stir when completed. The Suncook Valley Times (10/27/1870) excitedly reported that "so many French roofs give quite a different character to that part of the village." Today they comprise an intact stylistic grouping notable for its visual integrity and continuity of scale.

Cram's choice of style may have been influenced by the architectural precedent set by the town's most influential merchant at the time, Hiram A. Tuttle. Built in 1865, Tuttle's house is a high style French Second Empire style mansion notably more architecturally sophisticated than one would expect to find in Pittsfield for that date. The well landscaped property includes an ornamental cast iron fence and a granite horseblock at the curblin with "H.A. Tuttle" engraved on the face.

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Actively involved in statewide politics, Tuttle was elected governor of New Hampshire in 1890.

Tuttle's residence is not his only contribution to Pittsfield's architecture. In 1870, he erected the Tuttle block on the top of Factory Hill to house his prosperous clothing business. An imposing example of Renaissance Revival architecture, it is the earliest surviving major commercial block erected in Pittsfield and a major visual component of Main Street and Washington Square.

In 1910, Tuttle commissioned an architect, Mr. Griffin, to design the Hattie Tuttle Folsom Memorial School, a memorial to his daughter. Architecturally unique, the one story grammar school is a successful blend of the NeoClassic and Prairie School styles, certainly a rare combination to find in a rural New England town.

Along Main Street, Pittsfield's commercial district continued to expand in the late nineteenth century, growing most rapidly between 1880 and 1895, resulting in a proliferation of Stick Style commercial blocks. Many of those buildings have boomtown facades, characteristic of the period but relatively rare in New Hampshire. The boomtown fronts are of particular intrigue because the builder did not use the boomtown to hide the gable end as is usual. Instead, the boomtown was treated as part of the building's ornamentation, and the gable peaks and cornices, instead of being hidden were highlighted with decorative brackets. The result is a vernacular interpretation of the boomtown motif that misunderstands its actual architectural intention.

Many of the Victorian buildings, both commercial and residential are the work of a single local contractor, Charles Henry Lane, the principal builder in Pittsfield in the late nineteenth century. Examples of his work include the Opera Block, 1884, and the Elm Block 1892, an excellent example of the Stick Style notable for its intact exterior detailing. The Columbia Block on Depot Street, completed in 1895 may also have been built by Lane. Owing to the similarity of architectural detail on these buildings, Lane probably designed the buildings himself, drawing his ideas and choosing his ornamentation from Victorian pattern books.

A second commercial district grew up around Depot Square in the later nineteenth and early twentieth century, evidencing the continued vitality of the town center. The Scenic Theatre, 1914, and the Rand Block, 1916, stand as twentieth century complements to the earlier Columbia Block and the Maxfield's Hardware building. Maxfield's, the Columbia and the Rand Building are particularly notable for their unaltered storefronts.

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In terms of civic architecture, two distinctive churches on Main Street contribute to the district's architectural diversity. St. Stephens Episcopal Church, 1863, is the district's foremost example of the Gothic Revival style. Sympathetically painted in contrasting colors it retains its stylistic integrity. Located on the eastern edge of Dustin Park, the church occupies a picturesque landscaped site complementary to its Gothic style. The First Congregational Church, erected in 1876 provides the town with its only major example of the High Victorian Gothic architecture. The church's interior woodwork was installed by C. H. Lane. The towering polygonal spire of the church, which overlooks Washington Square, can be seen throughout the district.

A group of four nineteenth century buildings designed by noted Manchester, New Hampshire architect William Butterfield attests to Pittsfield's prestige and concern for community image. His first commission in Pittsfield was for the 1886 renovation of the Free Will Baptist Church, the end result being a transitional Stick Style/Queen Anne composition with a massive slate roof and exterior walls sheathed with decorative wood shingles typical of the Queen Anne style. Adjacent to the Baptist Church and forming a well-related pair of buildings defining the northern boundary of Dustin Park is the Pittsfield Academy. Completed in 1892, the Academy is one of two Romanesque academic buildings by Butterfield, the other being the original Pittsfield High School, erected in 1889. Butterfield's fourth building is the Carpenter Memorial Library, 1901, Pittsfield's primary example of NeoClassic architecture. Representing three different architectural styles, the buildings reflect Butterfield's personal growth as a designer and his ability to execute the succession of late nineteenth century architectural styles.

The town center also contains an exceptional diversity of residential architecture. The south side of Main Street is lined by an intact row of residences which exhibits virtually all of the major nineteenth century architectural styles. The other residential streets possess a similiar diversity. The present appearance however reflects a primarily Victorian character resulting from the widespread addition of porches, brackets and other Victorian ornamentation.

The quest for Victorian updating was not by any means limited to domestic remodelling, but spilled over to barns and carriage houses, producing one of the districts most unique resources, an impressive array of ventilators and lanterns complete with Queen Anne details and ploychromatic slate roofs.

The district also contains two examples of early twentieth-century commercial and industrial architecture, Pelliser's Auto Garage and the Globe Manufacturing

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Company, both buildings dating circa 1920. Located on Depot Square, they articulate the character and design of early twentieth century utilitarian architecture. Their location correlates with the concurrent expansion of commercial activity in the Depot Square area.

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Annals of Old Home Week - August 17 - 21, 1901 Pittsfield, New Hampshire
John B. Clarke Company, Manchester, N.H. 1901

Birdseye View of Pittsfield, N.H. - 1884

Carpenter Memorial Library Photograph Album Collection, historical views of Pittsfield, N.H., 1890 - 1900, Carpenter Memorial Library Main Street, Pittsfield, N.H.

Hurd, D. Hamilton, History of Merrimac and Belknap Counties, New Hampshire, J.C. Lewis & Company, Philadelphia 1885

Photographic collection of Gilbert Paige (private), historical views and postcards of Pittsfield, N.H. c. 1860 - 1920, The Paige Agency, Main Street, Pittsfield, N.H.

Pittsfield Historical Society Photographic Archives; 19th and early 20th century views of Pittsfield, Academy Building, Park Street, Pittsfield, N.H.

Pittsfield Historical Society Scrapbook Collection; including five miscellaneous volumes:

- 1894 Suncook Valley Times
- 1909-1911 Suncook Valley Times
- 1911-1913 Suncook Valley Times
- 1949 Suncook Valley Times
- Historical Sketches of Pittsfield Scrapbook (undated)

The Pittsfield Times, Pittsfield Publishing Company, April 29, 1871 - May 25, 1872

The Pittsfield Tribune, The Tribune Publishing Company, Pittsfield, N.H., 1883

"Pittsfield, Queen of the Suncook Valley," G.A. Cheney, The Granite Monthly, September, 1907 Volume 39, No. 9, pp.290-315

Robinson, H.L., History of Pittsfield, New Hampshire in the Great Rebellion, Pittsfield, N.H. 1893

Sanborn Map Company Insurance Maps of Pittsfield, New Hampshire, Sanborn Map Company, 11 Broadway, New York 1882, 1885, 1889, 1929

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The Snowflake, Snowflake Publishing House, Dunbarton, N.H.
January 11, 1883 - November 15, 1883

Young, E. Harold, History of Pittsfield, New Hampshire, Granite
State Press, Inc., Manchester, N.H. 1953

Personal Interviews

Ruth Burbank, 5 Main Street, Pittsfield, N.H. June 16, 1980

Ruthena Montgomery, 71 Main Street, Pittsfield, N.H. June 16, 1980

Leonard Riel, 6 Chestnut Street, Pittsfield, N.H. June 16, 1980

Pittsfield Historic Preservation Committee

Kenneth Anderson, Community Development Program Office
58 Main Street, Pittsfield, N.H.

James Anderson
David Mann
Gilbert Paige
Ralph Van Horn

May 13, 1980

ADDENDA:

Town & County Atlas of the State of New Hampshire, D.H. Hurd &
Company, Boston 1892

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The Pittsfield Center Historic District is delineated within the following bounds:

West

Commencing on Main Street at the southwest corner of Factory Bridge, a line running northwest crossing Main Street and thence along the north side of Water Street to the northwest corner of Lot 6, thence reversing direction and running east along the stone and concrete mill dam to the floodgates on the eastern shore of the Suncook River. From the floodgates the line runs northeast 890'± along the river's edge to the northwest corner of Lot 26, then east 370'± to Chestnut Street. The line is extended straight across Chestnut Street to Lot 132 and thence 90° north to the rear property line.

North

Turning east the line follows the rear property line of Lots 132, 133, 134, 124, 125 and 126. The line is extended across Fayette Street and bisects Lot 25, terminating at a point 105'± north of Depot Street on the property line shared by Lots 25 and 26.

The line then runs north along the western bound of Lot 26 and thence east for 100'±. Again turning north, the line runs along the western bounds of Lots 28 and 32, and thence turns easterly along the property line of the latter to Carroll Street. The line is extended across Carroll Street to the western property line of Lot 8.

Turning north for 48'±, the line then bears east along the southern property line of Lot 7 and is extended across Lot 8, bisecting it, to the western property line of Lot 9.

East

Thence the line runs south 210'± along Lot 9 to Depot Street. The line runs west along the southerly bound of Lot 8 and is extended to the center of Depot Square, a distance of 396'± from the southwest corner of Lot 9. Thence the line runs south 238'± along the center of the Carroll Street right-of-way to the intersection of Cram Avenue and Carroll Streets where it turns southeast 25' and is extended to meet the street corner.

From this point the line follows the front property lines of Lots 15, 14, 13, 12, 11 and 10 along the south side of Cram Avenue and turns the corner southwest along Broadway Street. Following the eastern bounds of Lots 9, 8 and a portion (225'±) of Lot 130 (Congregational Cemetery), the line then turns east and crosses Broadway Street.

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The line is extended east across Broadway Street and follows the rear property lines of Lots 6,7,8,9,10 and 11. Thence the line turns south along the eastern property lines of Lots 10 and 11 and runs to Main Street. The line turns west and extends 27'₊ west and thence turns south, crossing Main Street and extended to follow the eastern property line of Lot 29, along the west side of Blake Street.

South

The line then turns northwest and follows the rear property lines of Lots 29-36. The line bisects Lot 37A by extending it from the southwest corner of Lot 36 to the southeast corner of Lot 37 and then turns south 45'₊. Thence the line turns northwest and bisects Lots 38, 39 and 40, establishing a depth of 170'₊ from the front property line(s) on Main Street. The line then follows the rear property lines of Lots 41-50 to Joy Street.

The line is extended across Joy Street perpendicular to Lot 1. Thence the line extends southeast along Joy Street where the line turns southwest and terminates on the northern side of the streambank of the Suncook River. The line then follows the contour of the streambank westerly and thence northwest, terminating at the point of origin on the southwest corner of Factory Bridge. The portion of Lot 1 lying west of the Suncook River is not included in the district.